



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Wednesday, December 3, 2008
7:30 pm. Walter Hall. Free

Balinese Music & Dance

PROGRAM

1. Siwa Nata (I Wayan Sinti, born 1943)

Composed in 1984 for the gamelan *semar pegulingan*, this piece has three contrasting sections. The title, *Siwa Nata*, describes the majestic Hindu God Siwa (Shiva), and the music may be used to accompany a dance featuring this character.

2. Sekar Sungsang (traditional)

Performers: Seka Rat Nadi

This keyed metallophone quartet, *gender wayang*, is one of the smallest types of gamelan in Bali. It is indispensable in various rituals – funerals, temple ceremonies and tooth filings – as well in the shadow puppet plays, based on the Ramayana and Mahabharata Hindu epics, that are performed all over the island. *Sekar Sungsang* is usually played while the audience assembles for the play, and its name means “hanging lily flower”.

3. Rebong (traditional)

Rebong is a romantic piece that depicts feminine beauty. This performance also includes the Balinese bamboo flute, *suling*.

4. Batel Ramayana (traditional)

Shadow puppet plays based on the Ramayana story are typically accompanied by a larger ensemble – the keyed metallophone quartet is augmented with various gongs, drums and cymbals, as well as the flute. This piece juxtaposes sweet-sounding melodious unmetred sections (*gineman*) with loud, repetitive ostinati representing fierce battles (*batel*).

5. Solo (I Wayan Lotring, 1898-1983)

I Wayan Lotring composed this piece in 1922 after a visit to the royal palace in the Central Javanese city of Solo (Surakarta). The form juxtaposes short cyclical melodies featuring Bali's famous fast interlocking parts (*kotekan*) with longer rhapsodic melodies played in unison.

- INTERMISSION -



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6. Pupuh Ginanti (flute performance)

Soloist: I Wayan Sinti

Taken from the Balinese *Arja* (folk opera) repertoire, this piece is played when the king and clown are singing in the forest.

7. Vocal Performance: 2 songs

Singer: I Wayan Sinti (with Annette Sanger, translator)

The following two vocal pieces are in the *pesantian* form where the text is translated into the vernacular, which for this concert is English.

(a) Pupuh Ginada (traditional)

Also from *Arja*, the text gives advice from the elders to those younger than them.

(b) Wirama Swandewi (traditional)

The singer gives advice from King Rama to Wibisana, younger brother of the evil king, Rahwana (Ravana)

8. Nedas Lemah (traditional)

This music is from the *angklung* repertoire – the gamelan *angklung* is a small high-pitched ensemble that uses a four-tone scale (most gamelan music is five-tone). The title *Nedas Lemah* means “early morning”, and in a traditional context such music would be played at temple or funeral ceremonies.

9. Legong Condong (traditional)

Dancer: Cokorda Istri Nilawati

Legong, whose name derives from “*leg*” meaning “elegant movement” and “*gong*” for the gamelan that accompanies it, is perhaps the most classical, delicate and refined of all Balinese dances. Dating back to the 19th century, *legong* was frequently performed by beautiful young girls for the pleasure of wealthy nobles when Bali was a feudal kingdom. Today’s performance is just the first part of this lengthy dance, and features the *condong* character, the maidservant of Princess Ranke Sari in the 14th century Hindu-Javanese Panji story.

THE PERFORMERS

I Wayan Sinti is one of Bali's most knowledgeable and respected musicians: a performer, composer, scholar and instrument maker who has specialized in the study and performance of Bali's older, rare classical instrumental and vocal music. He has received many awards, including one each from the Governor of Bali and the President of Indonesia. He is currently at the University of Toronto as the Faculty of Music's Artist-in-Residence.

For over forty years Sinti taught at Bali's high school and university for the arts, SMKI and ISI, as well as in the United States at the University of Washington and U.C. Berkley, among others. He has an M.A. in ethnomusicology from San Diego State University, and has performed extensively throughout Indonesia, East Asia, Australia, North America and Europe. In 1994 Sinti built his own unique gamelan, *Manikasanti*, an ensemble designed to play many kinds of older Balinese repertoire in different modes, and in 2006 he designed and constructed another original nine-tone gamelan, *Siwa Nada*. The fact that Sinti's own residence in Bali houses several gamelans is testament to his passion, skill, and dedication to music.

Cokorda Istri Nilawati is a teacher and performer of classical Balinese dance. She initially learnt as a child in her village and then went on to study at the Balinese high school for the arts, SMKI, where she met her husband, I Wayan Sinti. She has performed and taught dance in Bali and North America.

Annette Sanger is an ethnomusicologist specializing in the performing arts of Bali and Indonesia. Following two years' fieldwork in Bali, she completed her Ph.D. at Queen's University of Belfast in 1986. Since then she published widely on Balinese music and culture, and has taught ethnomusicology and directed Balinese gamelan ensembles at Queen's, Belfast and at the University of Toronto. She is a long-time student of I Wayan Sinti.

Seka Rat Nadi ("Together As One") is a *gender wayang* quartet comprising four musicians – John Carnes, Jim Kippen, Annette Sanger and Albert Wong – who have studied this very old and difficult repertoire in Bali and North America with various masters including the late I Wayan Konolan, I Wayan Sinti and Ni Ketut Suryatini. Rat Nadi performs in and around Toronto at concerts, receptions and private events. For further information visit www.sekaratnadi.com

Gamelan Dharma Santi ("duty for peace") is the name given to the University of Toronto's gamelan ensemble by I Wayan Sinti, who oversaw its construction in Bali in 1992. It is a seven-tone gamelan *semar pegulingan*, though most compositions utilize modes of five tones. This sweet-sounding ensemble was popular at the palaces of Bali's former feudal princes, and is especially well suited to playing older courtly repertoire.

Gamelan Musicians

Keith Akada, John Carnes, Caroline Cole, Michelle Colton, Stephanie Conn, Casey Goranson, Brian Graiser, Christina Hough, Alice Kippen, Jim Kippen, Etienne Levesque, Cokorda Istri Nilawati, Keiko Ninomiya, Annette Sanger, Angela Schwarzkopf, I Wayan Sinti, Dustin Wiebe, Albert Wong.